

STANCE-TAKING IN DAZAI OSAMUGYAKKO AND AKUTAGAWA RONEN; RECONSTRUCTING THE “REAL” INTENTION BEHIND THE ELDERY CHARACTERS’ UTTERANCES

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ABSTRACT

The narrative of the senile elderly tends to be interpreted through the stigmatized lens of the senile, which is often unassociated with the real intentions of the elderly. This is similar to the stigmatized views that people have of the autistic, in which an autistic person’s intentions are often misinterpreted because of the other participant’s subjectivity (Oches, 2008).

In this paper, the polysemic nature of the inter subjectivity in the narratives of the elderly characters in two Japanese novels

(“Gyakko” by Dazai and “Ronen” by Akutagawa) is examined from three perspectives: 1) the intersubjectivity and arraignment in stance-taking (Du Bois, 2007); 2) the concept of framing and reframing (Tannen, 2006); and 3) the poetic truth of sincerity (Abrams, 1953).

Consequently, the identities and experience of the elderly from their golden age are recast in the stereotypes toward the elderly characters when the other characters evaluate the utterances of the elderly. Even though the elderly character has limited utterances, every time the author adds a further context, there are further subjectivities added to the narration. These second framings create a visual shift as each new character has a new position and a different subjective recollection, which makes the readers doubt the quality of the information (Grice, 1975) from the elderly person’s utterances. The tense management also affects the credibility of the elderly person’s recollections. These subjectivities are enabled by the author’s control of the narrative rather than by what the characters say.

KEYWORDS: *Alignment Inter subjectivity poetic truth of sincerity Prosodic polysemism subjectivity the maxim of quality.*

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INTRODUCTION

Background

Literary Images and Archetypes of the Elderly Characters

Motifs representing the elderly as a literary theme are apparent in western literary works, such as Ernest Hemingway's *The Old Man and the Sea* (1951) and Herman Melville's *The Whale* (1951). This study compares western representations of the elderly with comparable Japanese counterparts in two important works—『老年(芥川龍之介,1941)』 Akutagawa Ryunosuke's *Ronen* (1941), 『逆行 (太宰治,1935)』 Dazai Osamu's *Gyakko* (1935). First, short summaries of the storyline of each of these Japanese works are provided below.

In *Ronen*, much of the understanding of the archetype is based on a description at one restaurant that serves tea-ceremony dishes, where characters like *Nakasu no Taisyo* (Head of *Nakasu*) and Master *Ogawa* with the main character, *Fusa-san*. The description of this scene in the story was constructed by guesses due to uncertainty concerning *Fusa-san*'s murmurings, and whether he is speaking of his past or present. This story shows a typical situation where some characteristics of the elderly include reminiscing over things and acts that happened during their younger years. In other words, they speak of their identity as it has been constructed through their entire life and experiences. In this case, he focuses on his earlier musical accomplishments or his relationships with Geisha, and reflects on those experiences through his old age.

In *Ronen*, the meaning of “elderly” is recognized as real and physical, but the definition becomes the images and remembrances that they have in their minds. Here, the elderly, who is just over 25 years, is plagued with hallucinations, a fact introduced by things in the context that suggest he liked alcohol and women in his youth. However, the author interrupts the direct connection between this “old” man and the reader by introducing a narrative— “He was telling lies all the time”, “This foreshadowing also affects the character’s description that he is in a world of illusion where thousands and millions of butterflies appear. This story also close son his ambiguous statement, “I want to play,” on the eve of his death. The overall impression of *Ronen* confirms the author, Akutagawa’s signature characteristic of “zooming in,” first viewing from a distance and moving to a nearer view, and then moving the focus from the context to the main character described as Oriental Rhetoric (Kaplan, 1995). One such example is the contrast between the world of *Kabi*, represented by the refined furniture and ornamentation in each room, and the world of *Sabi*, which appears in the description of the elder character’s current situation.

In *Gyakko*, readers are required to make interpretations of complicated foreshadowing, implications, and uncertainties, which are never given explicitly or clarified by following a chronologically presented story line as in *Ronen*.

Another characteristic, a certain nuance of Nihilism seems to exist in this work: “The only reality is that he was born and died. “All the while, implying that all he ever said were lies. Moreover, from what seems to be many shared motifs, the world depicted in *Gyakko* could be a homage being paid or a creative replication for Akutagawa’s *Ronen*.

PERSPECTIVES ON THE ELDERLY

The two western literary examples that share the same archetype for the elderly, 『老人と海(The Old Man and the Sea, Ernest Hemingway in 1951)』, 『白鯨 (The Whale, Herman Melville in 1851)』 describe a neo-modern ideal elder, a person with an accumulation of experience, wisdom, and knowledge making them extraordinary elders beyond the stereotype of living a retired silent life. They show no signs of dementia, instead there is strength and cleverness developed from a long

life as professional sea men. This is a very favorable concept of being elderly that can be the reflection of an era, where victory and control over nature are elements of academia and intelligence.

In contrast, the two Japanese novels *Ronen* and *Gyakko*, both include motifs of dementia that appear repeatedly in the storylines, where memories and identities from the past partially appear at the surface of the story. The main characters also share similarities in their past identities. In this case, their style of relationships with women. The stories focus on these characteristics rather than ideal images of accumulated professional experiences and wisdom.

Table 1: The Contrast of Motifs in *Ronen* and *Gyakko*

	Psychological	Background	Topic	Impression	Visual
<i>Ronen</i>	Decaying (dementia/ illusion)	Expert in music and lyric	Relationship with women (ex; <i>Shicho</i>)	Flirt and erotic	<i>Kabi</i> and <i>Sabi</i> (vivid scarlet/brown Hakata Band)
<i>Gyakko</i>	Definition of elderly focused on dementia and illusion	Author himself	Relationship with women	Flirt and erotic	<i>Kabi</i> and <i>Sabi</i> (six colors of Butterflies, rice porridge with red beans)

The overall depiction of being elderly is not something related to anecdote or superiority, but rather to the acceptance of nature, shame, and disgracefulness, even beauty in *Sabi* looks like a candle’s fading light.

PREVIOUS RESEARCH

Discourse Analysis

Institutional talks are one form of discourse analysis taking data from various institutions and studies. In a talk in the area of Dementia Discourse analysis, the expression of memories of younger days often appears in old age conversations as written in *Ronen* and *Gyakko*. In a report by Hamilton (2010), a lady preparing for a small church gathering returns to her preparation ritual from her good old times. This action is called a snap shot in the study. The same study also implicitly describes elder talk as different from child talk because in the previous, the person has actually spent time absorbing a certain number of social norms or common sense through their experiences before they show symptoms of dementia.

Besides case studies in dementia discourse, there is a concept of stance-taking in discourse analysis. In Oches (2002), the process of constructing intersubjectivity is the result of collaborating and negotiating each participant’s subjectivity. In this case, the reality and intention of an autistic pupil is revised as a new reality and objectivity by other pupils, concerning whether in a game the autistic child actually touched a ball (dead ball) or was not safe. This collaboratively constructed intersubjectivity can be rephrased as stance-taking (Du Bois, 2007), a concept that explains the interaction of subjectivity and objectivity.

Framing and Reframing

The concepts of snap shots and reconstruction of subjectivity are related to framing and reframing (Tannen, 2006) in their meaning of repetition and paraphrasing of previous verbal communications. Becker (1995) suggests that as “individuals recall language they have heard in the past and adapt it to a present interaction; they are creating the context in which they are speaking.” Bahtin (1981) states:

Every conversation is full of transmissions and interpretations of other people’s words. When we select words in the process of constructing a statement, we, by no means, always take them from the system of language in their neutral,

dictionary form. We usually select words from other conversations.

Especially from a grammatical aspect, repetition includes phonological aspects, such as rhythm, intonation as well as prosody, and the context of previous speech in sense-making (Tannen, 2006). In summary, the concept of repetition as related to language (Tannen) or *Langue* (Saussure), the latter means *Lang* aging or *Parole*. In previously submitted examples, in the first frame, where the old lady is preparing for a church gathering, it affects the second frame snap shot in which she is worried about the preparation. Similarly, the first frame, where there is doubt of whether or not the autistic student commits a dead ball or is safe, also takes the form of reframing in the second frame as other pupils insist that he is out. Thus, the concepts of framing and reframing relate to evaluation, judgment, and interpretation when a person prepares to speak and depend on different situations or contexts.

Intersubjectivity in Philosophy

Intersubjectivity has been argued in the field of Philosophy in traditional debate, originated in Greek Agora. There are three aspects or stages to intersubjectivity according to Matsuda (1984) and Minato (2013).

Subjectivity

The meaning of something is restricted by the way it exists in a previous context and a set of assumptions. So, to understand the meaning, we need to be sensitive about why a specific meaning is given particular background and contextual existence. In the same way, our world of recognition is based on self-motivation (in Husserl) for interpretation. Personal motivation and attention (*Sorge* in Husserl) affect how we interpret this world. This concept is akin to the phrase from Kant, "*Je pense, donc je suis*(I think, therefore I am)" as a process of existentialism.

Objectivity as the Result of Interactional Subjectivity

The world as defined by self-consciousness as existentialism is that of an individual as well as the work which can be shared with others. Language, experience, and texts also can be tools to connect a subject to others, to provide the basis of objective evidence that also offers a base for the world of self and others to be recognized as the same.

The Disadvantages of Intersubjectivity and Relativism

Through the processes above, a physiological situation and visual and objectivity are decided in cooperation. However, this kind of objectivity tends to fall into uniformity, which does not provide the depth for understanding the individuality of ourselves, which can lead to a crisis for deviating relativism from an actual setting (Husserl). The problem of intersubjectivity is that the category of ourselves tends to exclude others as an opposite concept of self, and consequently, the concept of ourselves sometimes neglects establishing the subjectivity of self.

Considering the concepts above as they relate to intersubjectivity, this study defines the range of meaning for subjectivity.

Subjectivity

The actuality of experience is how individuals experiences their world. Things and their meanings are limited to the range of individual knowledge and experience. Thus, the meaning of something is said to exist within their self-contexts and self-assumptions of the world.

Intersubjectivity

The limited perspectives of backgrounds in the world of self are untied and loosened towards a more objective world and the worlds of others, which differentiate fixed meanings of things. Thus, the subjectivities both of self and others can interact with each other, share uniformity as human beings, and then find points of agreement for a common objectivity.

De-Intersubjectivity

There is a certain doubt of the necessity to overcome the fixed perspectives of individuality. As a result of negotiation through “window of monad,” subjectivity and the subjectivities of others share perspectives, to find some points of agreement and generalized ideals. These generalized subjectivities can fall into the limiting view of ethnocentrism.

Intersubjectivity in Pragmatism and Linguistics

In discourse analysis, the construction of subjectivity is described in other terminology, such as stance-taking as defined in Du Bois (2007). In this field, it is accepted that categorization depends on certain linguistic patterns that are affected from a functional linguistic point of view. The concept uses a methodology where interactions occur in adjacency pairs (two turns), or interactional exchange structures (3 turns), Sinclair and Coulthard (1975).

According to Du Bois (2007), the interaction mechanism consists of these three elements; the Object (the spoken messages, non-linguistic expressions, and written messages of a person), Subject (the recipient of those messages), and Alignment (cooperation and adjustment of the relationships between subjects). Some detailed definitions are given below.

Subjectivity (Stance-Taking)

This is the person that receives a message and at the same time decides some evaluation and positioning for the message. In the process, this is how the subject takes a stance as they evaluate the message (object), which is given epistemic ally and affectionately, such that the subject is positioned as well. Moreover, each expression can be divided into some pragmatic and functional category according to their speech-act, as assessment or appraisal, which is realized by the use of adjectives (examples: horrible, ideal, or nasty).

Intersubjectivity

In considering the deconstruction of subjectivity as it relates to intersubjectivity, there must be more than two subjects, whereby the evaluation and interpretation of the first subject is also related and evaluated by way of cooperative construction of messages. Through interactive negotiation between the subjects, intersubjectivity is logically constructed. This interaction becomes aligned and is usually achieved not only by verbal expressions but also non-linguistic inputs like nodding or shaking one’s head. Actually, there are no established criteria for the categorization of formulas that realize intersubjectivity. In other perspectives, too much categorization could end up losing their veracity as a social science.

Table 2: The Relationship between Intersubjectivity in Philosophy and Linguistics

Discourse Analysis	Husserl	Engebretson (In Du Bois, 2007)
The content of the message	Language, experience, and writing	Object
Subjectivity stance-taking	Motivation (Sorge) Interest, caring	Subject, with evaluation, positioning
Context, background, schema	The meaning in which things exist	Contextualization
Sympathy, co-construction negotiation and agreement	Basic uniformity of world view Basis through “Window of Monad”	Alignment (calibrating the relationship between two stances)
The problems of intersubjectivity	Ethno-centrism bias	How to interpret the variability of stance?

RESEARCH SUBJECTS AND METHODS

In 1.3, the method to analyze verbal expressions from a linguistic perspective has already been stated, and it can be applied to analyze such expressions in literary work. In both *Ronen* and *Gyakko*, we find similar contexts where others construct a fake intersubjectivity and interpretation, and show reactions by non-linguistic cues such as weeping. In addition to participants in each stage in literary work, the author also casts his own subjectivity towards expressions as objects by managing the structure of the story, foreshadowing, or explicit statements like, “He was telling lies until he died.” These observations apply not only within the story but also between the two stories presented as their intersubjectivity and alignment can be seen as an homage or replication from *Dazai* to *Akutagawa*.

Thus, to distinguish aspects of intersubjectivity in these literary works, I would like to use some methodology and aspects from the field of discourse analysis to analyze literature and to explore the possibilities of application of a structure of theory in the linguistic field to another field. Special focus is given to overcoming the boundaries of current assumptions on subjectivity and suggesting there exists intersubjectivity between narratives and characters, narrative’s speaker and the narrative, author and characters, and author and other authors. These are the pertinent extractions:

- Reframing of personal ritual or identity in the past, and how the main characters deliver that information.
- The reconstruction of intention by other characters against a main character who they consider is suffering from dementia.
- In stance-taking (evaluating).
- The variations of this speech-act are analyzed epistemic ally and affectionately.
- The possibility of separating the speaker of an object from their object (message) as one to take a stance and interpret their own object.
- The dual evaluation and positioning of subject two to subject one as alignment, at the same time to object as usual evaluation.
- The application of non-linguistic implications as one mode to take a stance or to show evaluation in alignment as usual utterance.
- The positioning of the author and the reader of a literary work as one subject to give an evaluation and

interpretation of objects and other subjects, in relation to the didactic now, based on when the reader starts to form an interpretation.

- Some discordance between pragmatic methodologies to divide messages and interpretation into some categories, and the discursivity of subjectivity and meaning even for the speaker who utters objects.

ANALYSIS OF RONEN

Analysis of the Conversation in the Seventh Paragraph

- 「何をすねてるんだってことよ。そう泣いてばかりいちゃあ、仕様ねえわさ。なに、お前さんは紀の国屋の奴さんとわけがある……冗談云っちゃいけねえ。奴のようなばあをどうするものかな。さましておいて、たんとおあがんなはいと。さあそうきくから悪いわな。自体、お前と云うものがあるのに、外(ほか)へ女をこしらえてすむ訳のものじゃあねえ。そもそもの馴初(なれそめ)がさ。歌沢の浚いで己(おれ)が「わがもの」を語った。あの時お前が……」
- 「房的(ふさてき)だぜ。」
- 「年をとったって、隅へはおけませんや。」
- 小川の旦那もこう云いながら、細目にあいている障子の内を、及び腰にそっと覗きこんだ。
- 二人とも、空想には白粉おしろいのにおいがうかんでいたのである。

“Why are you so jealous? I don’t know how to face you when you are weeping. You mean I have a relationship with Yakko in Kinokuniya? Are you kidding me? She is too old to be with. Yes, let hot drink cool and drink it. Your doubts are wrong. How can I seduce another woman, while I’m with you? That’s not logical. Let’s remember how we met each other. We were in a review meeting on a repertoire of songs. I sang mine, a little after that moment, you…”

“That’s typical of Fusa-san.”

“Yeah, age doesn’t matter to him. He’s still active.”

Ogawa no Danna peered into the room through *Syoji* (paper screen) saying that both of them just imagined the perfume of cosmetic powder.

In this exchange, the characters’ lines were marked as verbatim quotations (“…”); thus, the boundary between when each takes a turn to speak is explicit and discrete. For the convenience of discourse analysis, these sentences are re-scripted below.

Example 1)

01 Fusa-san: Why are You So Jealous? I Don’t Know How to Face you when you are Weeping. You mean I have a relationship with Yakko in Kinokuniya? Are you kidding me? She is too old to be with. Yes, let hot drink cool and drink it. Your doubts are wrong. How can I seduce another woman, while I’m with you? That’s not logical. Let’s remember how we met each other. We were in a review meeting on a repertoire of songs. I sang mine, a little after that, moment you…”

Ogawa-no danna: That's typical of *Fusa-san*.

Nakasu-no Taisho: Yeah, age doesn't matter to him. He's still active.

(Ogawa no Danna peered in the room through a *Syoji* (paper screen), saying that both of them just imagined the perfume of cosmetic powder.)

Object (message) by *Fusa-san*, "Why are you jealous? At that time, you ..." is what *Nakasu no Taisho* and *Ogawa no danna* heard when they walked near *Fusa-san*'s room. This is the object of a stance-taking expression as shown in Example 1. Sequentially, in 02, "That's typical of *Fusa-san*." 「房的(ふさてき)だぜ。」 *Fusa-teki da-ze*」 is an evaluation from subject one (*Nakasu-no Taisyo*) of the object, which uses the formulas for adjective expressions, which works the same as an auxiliary adjective *-rashii*, to show likelihood (Makino et al.; 1986, pp373), though the exact content of the likelihood has not been revealed yet.

In 03, the content of this likelihood was first given in the statement, "Age doesn't matter to him. He's still active." 「年をとったって、隅へはおけませんや。」 *Toshi wo tott-ta-tte, sumi-ni-wa oke-mas-en-ya.*」, by subject two (*Ogawa no Danna*), which revives memories about a Geisha (駒形の紫; "*Komagata no shicho*"). In addition to that, *Ogawa no Danna* shows a certain dual evaluation when he says, "He's still active." 「隅におけない」 *Simi-ni oke-nai*」. One evaluation is of the state ment where *Fusa-san* is an object, and the latter gives alignment to *Nakasu-no taisyo* as subject one.

This angle of interpretation (the content of likelihood) becomes more distinguished by the narrative as, "Both of them just imagined the perfume of cosmetic powder." 「二人とも、空想には白粉(おしろい)のにおいがうかんでいたのである。」 *Futari to-mo, kuso-ni-wa, oshiroi-no nioi-ga uka-nde ita-no-de-aruu*」. It shows the process of alignment or sharing an interpretation of *Fusa-san* as the object. This technique of showing the interpretation of two subjects using a metaphor, the perfume of cosmetic powder, achieves the effect implicitly, without a direct verbal speech-act.

The Analysis of Direct Citations in the Eighth Paragraph

Earlier, in *Fusa-san*'s second line, the next narratives are given as the author's basis for story-telling (*Katari; Kudou*, 1995).

部屋の中には、電燈が影も落さないばかりに、ぼんやりともっている。(中略) 女の姿はどこにもない。紺と白茶と格子になった炬燵蒲団の上には、端唄(はうた)本が二三冊ひろげられて頸に鈴をさげた小さな白猫がその側に香箱(こうばこ)をつくっている。猫が身うごきをするたびに、頸の鈴がきこえるか、きこえぬかわからぬほどかすかな音をたてる。房さんは禿頭を柔らかな猫の毛に触れるばかりに近づけて、ひとり、なまめいた語(ことば)を誰に云うともなく繰り返しているのである。(Heya-no naka-ni-wa, Dentou-ga kage-wo otosana-i bakari-ni, bonyari-to tomo-tte-iru. (Omit) Onnna-no sugata-wa doko-ni-mo-nai. Kon-to shirochya-to koushi-ni-nat-ta kotatsubuton-no ue-ni-wa, hautabon-ga 2,3 satsu hiroger-are-te kubi-ni suzu-wo sage-ta chiisana shironeko-ga sono soba-ni koubako-wo tsuku-tte-iru. Neko-ga miugoki-wo suru tabi-ni, kubi-no suzu-ga kikoeruka, kikoe-nu-ka wakara-nu hodo kasukana oto-wo tateru. Fusa-san wa hageatama-wo yawarakana neko-no ke-ni fureru bakari-ni chikaduke-te, hitori, namameita kotoba-wo dare-ni iutomo-naku kurikaeshi-teiru-node-aruu.)

“Ogawa no Danna peered into the room through a *Syoji* (paper screen) saying that both of them just imagined the perfume of cosmetic powder. Actually, the room looks gloomy as it is only lit by dull electric lamp lights. There is no woman anywhere, just a little white cat with a bell around its neck curled up in the shape of a perfume box, beside some song books on a checkered blanket of navy blue, white, and brown that covers a *Kotatsu* table. Every time it moves, the bell rings ever so slightly, so that sometimes it can’t even be heard. *Fusa-san* approaches this cat. As his bald head touches the cat’s soft fur, he repeatedly murmurs words to pick-up the cat.”

In this part, the new context surrounding *Fusa-san*’s utterance has been submitted along with the story as it faces the narrative’s peak for a sudden development of a shift in subjectivities. The analysis is based on a modified version to scripting from Discourse Analysis.

Example 2)

01: (*Nakasu no taisyo* and *Ogawa no danna* look into the room and find there is no woman anywhere. Instead, *Fusa-san* is actually talking to a cat.)

02: *Fusa-san*: At that time, you came to say that you hate me to have said such a thing. And the art of music ...

03: *Nakasu no taisyo* and *Ogawa no danna*: (looked each other)

In this example 2), 01 once again illustrates the same frame of *Fusa-san* and its context is as in example 1), from the perspective of seducing women in his room. The difference actually depends on the previous foreshadowing in the author’s narrative (*Katari*), “*Nakasu no taisyo* and *Ogawa no danna* look into the room and find there is no woman anywhere. Instead, *Fusa-san* is actually talking to a cat.” 「中を覗き込むと女の代わりに猫がいた」 *Naka wo nozo-ki-komu-to Onna no kawari-ni neko-ga i-ta.* ”」, which shifts the context to differentiate the subjectivity of both *Nakasu no taisyo* and *Ogawa no danna*. Here the same structure observed by Ochse (2002) can be seen where the intersubjectivity is just a point of agreement and interaction of subjects. Intersubjectivity seems to be very near to objectivity, where several persons can share an interface or basis to reach an agreement; however, it still can’t be the truth.

The narrative in 02, “*Nakasu no taisyo* and *Ogawa no danna* looked at each other.” 「中洲の大将と小川の旦那とは黙って顔を見合せた。」 *Nakasu-no taisyo-to ogawa-no danna-to-wa, dama-tte kao-wo miawase-ta.* ”」, stands for non-linguistic information, where two people realize their stance-taking is mistaken, and then create another implicit alignment. The subjectivity or intersubjectivity shown in 02 also depends on the reader’s interpretation and stance-taking towards this situation. This situation also demands a shift in the context surrounding what is being said and therefore, must also cause a shift in the message (object) itself.

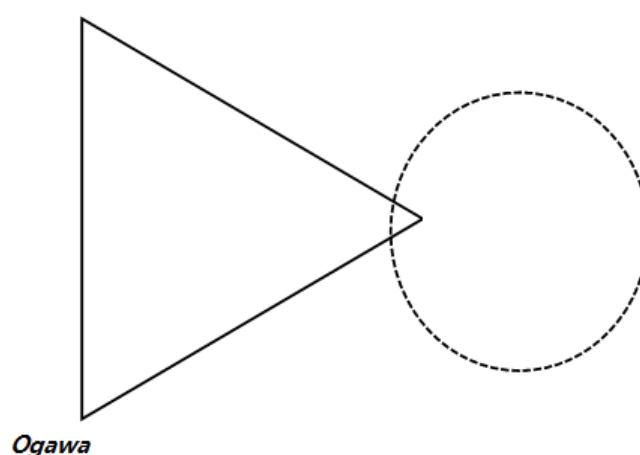


Figure 1: Stance-Taking Two in *Ronen*

So, it can be suggested that the definition of object also includes the surrounding context, which is in some agreement with the philosophical definition that, “[It is] the actuality of experience that explains how individuals experience their world. The things and meaning are limited within the range of an individual’s knowledge and experience.”

Summary of *Ronen*

Before moving to the analysis of the next text, I would like to give a small summary of the previously given research subject in 1.2. First, the revival of the technique of the snap shot into current consciousness has also been observed in this text. Fusa-san’s style of talking and seducing a certain woman would be the revival of his good old days or relationship with Geisha (*Komagata no shicho*; 駒形の紫蝶). As Becker (1995) suggests, “Individuals recall language they have heard in the past, adapt it to a present interaction, thus creating the context in which they are speaking.”

Framing and reframing relate to the definition of object (message), though the structures of example 1) and example 2) that share the same kind of object (*Fusa-san*’s lines), while subjectivity from other characters in both examples is quite different, because of the differences in contexts. In other words, the previous example of the contextual situation (2 other subjects have not checked if there is someone besides *Fusa-san* in the setting for the speech) can be recognized as the first frame, and the latter can be seen as the second frame with visual assurance that there is no one there. This similarity, in which just a minor change is found, corresponds to what Bakhtin in (1981) states as,

Every conversation is full of transmissions and interpretations of other people’s words. When we select words in the process of constructing a message, we by no means always take them from the neutral system of language in their dictionary form. We usually take them from other communications.

The perspective of wrongly constructed objectivity informs the example of the autistic child in Oches (2002) and the objectivity constructed by two characters from another example, “He is still active.” 「隅におけませんや (*Sumi ni oke-mas-en-ya*)」 illustrates the same wrongly achieved alignment in opposition to the truth provided by the visual information.

To classify a speech-act in evaluation using stance-taking, assessment or judgment takes the form of an auxiliary adjective and sometimes metaphorical phrases such as, “He’s still active. 「隅に置けない(*Sumi ni oke-nai*)」 ” or “...look

at each other 「顔を見合わせる(*Kao wo miawa-seru*)」” are used to imply subjectivity and alignment in a speech-act appraisal. However, as metaphors are not innately explicit, readers are required to make interpretations, while just being shown a vector. Here, inclusive understanding for what is subjectivity needs to be revised to a wider range of category on sub-subjectivity as discursivity.

All these varieties of subjectivity are enabled by the author’s narratives rather than what characters say inside the literary work. The author takes command of adding new contexts, non-linguistic expressions, and engaging the other four senses as they want, which would not be possible in the script of discourse analysis.

Analysis of *Gyakko*

In Chapter 4 observations are made of the possibilities of positioning the old man, the speaker of the object, as a subject with his own subjectivity towards the object, and to position the author as another subject who has a certain stance towards the object. There is also a discussion of techniques of story-telling by complicated foreshadowing which needs reference to the latter context (cataphora) or the complicated credibility of an object (message) and how these compel the reader to adjust their understanding.

The Analysis of Indirect Citations in Paragraph Three

This paragraph begins with the author’s construction of context.

この老人は、たいてい眼をつぶっていた。ぎゅっと固くつぶしてみたり、ゆるくあけて瞼(まぶた)をふるふるそよがせてみたり、おとなしくそんなことをしているだけなのである。(Kono Rojin-wa, taitei me-wo tubu-tte-ita. Gyutto kata-ku tubu-tte-mitari, yuru-ku ake-te mabuta-wo purupuru soyoga-se-te mitari, otonashiku sonna koto wo shi-teiru-dake-nan-odearu.)

The old man usually closes his eyes; sometimes he closes them tightly and sometime loosely while shivering his eyelids, all the while without making a sound.

In the next paragraph, the boundary of the old man’s speaking and the author’s narration is clearly marked by an indirect citation “*to- iu*”.

青い蝶や、黒い蝶や、白い蝶や、黄色い蝶や、むらさきの蝶や、水色の蝶や、数千数万の蝶蝶がすぐ額のうえをいっぱいにもれ飛んでいるというのであった。わざとそういうのであった。(Aoi chou-ya, kuro-I chou-ya, shiroi chou-ya, kiroi chou-ya, Murasaki-no chou-ya, mizuiro-no chou-ya, suusen suman-no cyouchou-ga sugu hitai-no ue-wo ippai-ni mure-ton-de-iru toiu-no-de atta. Waza-to souiu-no-de-atta.)

(He) said that many colors of butterflies; blue ones, black ones, white ones, yellow ones, purple ones, sky blue ones, and other thousands and millions of butterflies swarm and fly above his forehead. He says this intentionally.

This paragraph can be re-scripted in Discourse Analysis style as next.

Example 3)

The old man: many colors of butterflies; blue, black, white, yellow, purple, sky blue, and other thousands and millions of butterflies swarm and fly above of his forehead.

* This line was spoken by the old man intentionally.

In this example 3), citation connectives 「という(-to iu)」 as discourse markers clarify boundaries between the old man's speech(object) and the author's narrative where the expression of "intentionally" serves as meta discourse that implies invisible bad consequence because of the old man's attitude when the author states that, "He is sure and intends to tell a lie." This meta-message also influences reader interpretation towards what is reported that the old man said(object)and the author's judgement of him so that it controls reader subjectivity. In spite of the author's attitude towards this object, he later develops contradictory narratives.

十里(とおく)は蝶の霞(かすみ)。百万の羽ばたきの音は、真昼のあぶの唸(うな)りに似ていた。これは合戦をしているのであろう。翼の粉末が、折れた脚が、眼玉が、触角が、長い舌が、降るように落ちる。
(Tooku-wa chou-no kasumi. Hyakuman-no habataki-no oto-wa, mahiru-no abu-no unari-ni ni-tei-ta. Kore-wa kassen-wo-shi-teiu-node-arou. Tubasa-no funmatsu-ga, ore-ta ashi-ga, medama-ga, syokkaku-ga, nagai shita-ga, furu-youni-ochiru.)

Those butterflies make the misty sky ten *ri* (40 km) seem far away. The sound of butterfly wings flapping sounds like the drone of horseflies. They must fight each other. The powder from their wings, broken legs, eyes, haptics and long tongues drop as it rains.

From the perspective of story-telling, this narrative section has the same structure as in example 01. The meaning seems to be real, as if the old man and reader are experiencing a vivid world filled with colorful butterflies. But here, the narrative is marked with the-*ru* form which implies the present tense. In short, the *ru*-form shown in 「合戦をしている *kassen-wo- shitei- ru*(fight each other)」 「落ちる "*Ochi-ru* (drop)」」, actually forms a nominal stop "the fog caused by butterflies 「蝶の霞 "*chou-no kasumi* "」, "provides an illusion that the character and the reader are present in the here and now in the chorological axis.

As in Figure 4, there is no character inside the story who speaks an explicit subjectivity, but the author creates a certain vector of interpretation for the readers by writing, "Intentionally he says this." 「わざとそういうのであった "*Wazato sou-iu-node-at-ta* "」 "He tells lies." 「うそを吐いていた "*Uso-wo tui-te-ita* "」 Important for discerning tense, the usage of -*ru* can be categorized as one utilized to describe the narrative more visibly as if it is taking place just in front of the reader (Maynard, S., 2005).

To summarize this example, the author is his own subject and evaluates the old man as lying 「うそ(*uso*)」 intentionally(*wazato*)」, while constructing reality that contradicts his previous attitude. There seems to be a separation of the author's attitude as narrator and subject while conducting an evaluation.

Closing the Fifth and Sixth Paragraphs and Indirect Citation

Actually, the narrative in these paragraphs seems to correspond to the narrative in the fourth paragraph where it says, "The old man actually has described the mortal moment where he murmurs that he wants to eat rice porridge with red beans." 「臨終の老人が、あづきかゆ、を食べたいとつぶやくところの描写をなしたことがある (*Rinju-no roujin-ga, azukikayu-wo tabe-ai-to tsubuyakutokoro-no byousya-wo nashi-ta koto-ga-arui*.)」 This description leaves the reader to guess whether these two paragraphs represent an actual mortal scene of the old man as a repetition of the fourth paragraph.

あずきかゆは作られた。それは、お粥(かゆ)にゆで小豆を散らして、塩で風味をつけたものであった。老人の田舎のごちそうであった。眼をつぶって仰向のまま、二匙(さじ)すすると、もういい、と言った。ほかになにか、と問われ、うす笑いして、遊びたいと答えた。(Azukikayu-wa tukur-are-ra.Sore-wa, okayu-ni yudezauki-wo chirashi-te, shio-de fuumi-wo take-ta mono-de-at-ta.Rojin-no inaka-no gochisou-de-at-ta.Me-wo tubu-tte aomuke-no mama, futasaji susuru-to, mouii-to it-ta. Hoka-ni nani-ka,-to tow-are, usuwarai-wo shi-te, asob-itai-to kotae-ta.)

老人の、ひとのよい無学ではあるが利巧な、若く美しい妻は、居並ぶ近親たちの手前、嫉妬(しつと)でなく頬をあからめ、それから匙を握ったまま声しのばせて泣いたという。(Rojin-no, hito-no-yoi mugaku-de-wa aru-ga rikouna,waka-ku utsukushii-tumawa, inarabu-kinnshin-tachi-no temae, shitto-de-naku hoo-wo akaramae, sorekara saji-wo nigita-mama koe shinobase-te nai-ta-to-iu.)

Rice porridge with red beans had been prepared. This porridge was topped with boiled red beans and flavored with salt, and considered a treat. He sipped two spoonful of porridge with his eyes closed, and said it was enough. Then he said he just wanted to play smirking sarcastically. His young and beautiful wife, who is gentle and clever though not well educated, turned his cheek red, not from jealousy, and began to weep silently while holding spoons in her hand.

This Scene Also Can be Scripted Differently.

Example 4)

- **The Old Man:** (Sips two spoonful of porridge with closed eyes.)
- **The Old Man:** That’s enough.
- **Wife:** Anything else?
- **The Old Man:** I want to play (smirking sarcastically).
- **Wife:** (Turned his cheek red and began to weep silently while holding spoons in her hand.)

So here in example 4), another subject besides the old man participates. The speaker of line 03 is not identified, but it is suggested that the speaker is his wife as in line 05, guessing from the description which utilizes the soft image of the Hiragana alphabet instead of the kanji (ひとのよい ” Good personality ”), by the view of cataphora.

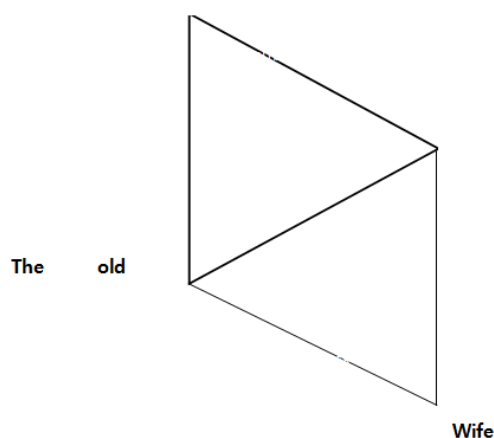


Figure 2

From now on, the focus is on the subject and stance-taking surrounding the object “Want to play” (「あそびたい “*Asobi-tai*”」).

In the next sentence, “The old man actually has described the mortal moment where an old man murmurs that he wants to eat rice porridge with red beans.” 「臨終の老人が、あづきかゆ、を食べたいとつぶやくところの描写をしたことがある ” *Rinju-no roujin-ga, azukikayu-wo tabe-tai-to tubuyakutokoro-no byousha-wo nashi-ta-koto-ga-arui.* ”」 As in paragraph four, it coincides with the statement, “He told it like he meant until the end of his life. From paragraph one, the only two thing he didn’t like were his birth and death.” 「死ぬる間際まで嘘を吐ついていた。嘘でなかったのは、生れたことと、死んだこととであった。 ” *Shinuru magiwa made uso-wo tsu-ite-ita.* ”」 The description in four might cataphora to the stance-taking created by the author in paragraph one, in the previous development of this paragraph, giving the impression that the old man would tell lies again. The verity of what the old man says about, “I want to eat porridge with red beans, 「あづきかゆを食べたい ” *Azukikayu-wo tabe-tai* ”」 ” is affected by the context when he claims to be satisfied with sipping two spoonfuls of porridge.” 「二匙するだけでいいという ” *Futasaji susu-ru dake-de ii-to iu.* ”」 An implication is created that when he said, “I want to eat rice porridge with red beans.” 「あづきかゆを食べたい “*Azukikayu-wo tabe-tai*”」 It was actually a lie. The forecast surrounding the verity of the object (message) works effectively here, sending readers into complex doubt. (Even if the old man could consider his own statement as true as the speaker of this line.)

The subject of his wife (subject 3), where her response is to weep leaves the reader with numerous implications to apply to evaluate the object. One is that she is recalling the old man’s youthful days in advance of his real death.

Another suggestion is that she could appreciate his object, “I want to play.” 「あそびたい ” *Asobi-tai* ”」, as his final lie, so the meaning is turned around to, “I don’t want to play anymore.” 「もう、あそびたくない “*Mou, asobitaku-nai*”」.」 In both instances, the wife’s reaction shows the moment when she finds her way to alignment towards her husband’s last message. Thus, in this last paragraph, the subject and object are seen in three dimensions, ranging from the author, the old man and wife offering various interpretations, and at the same time, the widening of the possibilities of expression in literary works.

Summary of *Gyakko*

Also in this literary work, the reframing of the snap shot occurs in “I want to play.” 「あそびたい “*Asobi-tai*”」, and as a second framing of “Watching various women let him turn his thoughts to never boring imagination.” 「ちがった女を眺めながらあくなき空想をめぐらす ” *Chiga-tta onna-wo nagamenagara akunaki kuusou-wo megura-su.* ”」 It can be analyzed as a context shift (before and after old). The reconstruction of interpretation by the author of the perpetual lying potentially offends the verity of the old man’s object according to the maxim of quantity in cooperative principle (H.P. Grice, 1975).

The problem comes down to the case of the old man giving his message (object) and considering it reality in his world (Poetic Truth of Sincerity, Abrams, A.H.;1953). No actual comments by other characters about the object occur, which suggests a possibility that the author and the old man himself are the actual subjects, but not the wife. Though there is no apparent evaluation of the subject, it is still somehow explicit, because the author is the subject calling the old man liar,

even though the speaker of the object, the old man, surely considered what he said as true. Thus, the stance towards an object depends on the author’s approach to description and narrative.

Next, in the three-dimensional interaction of subjects, the wife as a subject, responds to the object by weeping allowing several possible interpretations which actually depend on the reader’s world of experience or suggestion.

Intersubjectivity between Authors

As stated in 0.2, these two literary works have common motifs about old age and dementia as evidenced in the wife’s memories of her husband’s younger years compared to his current state as a silent elderly 「自然で肅々とした老い ” *Shizen-de syukushuku-to-shita oi* ” 」 character in the book. In both works, there are similarities in topics on interpretation and reconstruction of dialog, the process to construct alignment, and the verity of their world caused by dementia. Both authors lead readers to consider whether there is real subjectivity in these works, or are they reading a certain collective subjectivity or discursivity?

Regarding intersubjectivity between the two works, separate from the framework of discourse analysis, my suggestion is that *Gyakko* (second subject) is actually a kind of homage from Dazai to Akutagawa *Ronen* (first subject). I take this position from cues in *Gyakko* which was the first novel this man wrote when he was 18 years old 「老人が十八歳で始めて書いた小説 ” *Roujin-ga 18-sai-de hajimete kai-ta syousetsu* ” 」, which coincides with the fact that *Ronen* is Akutagawa’s first book. Lexically, *Geisha* “*Konagawa no Shicho* 「駒川の紫蝶 ” *Komagawa-no murasakichou* ” 」 ” as used in *Gyakko* as a character name is reframed or paraphrased in *Gyakko* as, 「いっぱいむれ飛ぶ ” *Ippai-ni mure tobu* ” 」 「むらさきの蝶 ” *Murasaki-no chou* ” 」, and there are echoes of certain colors in the butterfly. There are also similar approaches to describe certain patterns of memories and getting older, as well as in the structural characteristics to compare the two worlds of 「華美とさび ” *Kabi to sabi* ” 」. These all similarly construct the alignment of appraisal or agreement for subject one Akutagawa and another subject Dazai as they reframe literary works using the same theme and structures of story-telling.

In the intersubjectivity between the two works, Dazai has another reframed frame work within his work as he describes the old man’s remembrance of a double suicide. He fore shadows his own destination for readers in the current generation, leaving a doubt that Dazai himself could reframe the world of *Gyakko*. When the old man describes a mortal moment when he wants to eat rice porridge with red beans.

「老人が十八歳で始めて小説というものを書いたとき、臨終の老人が、あずきかゆ、を食べたいと呟くところの描写をなしたことがある。 “*Roujin-ga 18-sai-de hajimete syousetsu-to iumono-wo kai-ta-toki, rinju-no roujin-ga, azukikayu-wo tabe-tai-to tsubuyakutokoro-no byousya-wo nashi-a koto-ga-aruu.* ” 」, there is again the possibility that Dazai is writing this sentence at the end of his own life as a second framing of this work (first frame).

The theory of Framing and Reframing was implied by Abrams, A.H. (1954) as two concepts in his *Mimetic Theories in literature*, as he states that to connect one thing to another, something like mirroring is required as a catalyst. The issues of subjectivity and objectivity relate to ambiguity in the meaning of an interpretation. Dazai gives an opportunity via vectoring for a range of interpretations, some are subjective, and others are objective as given by characters, for a range of possible reader interpretations and thus, achieves Romantic Polysemism (Abrams, A.H. ;1954).



Figure 3: La construcción De La Memoria (by Mila Kucher)

DISCUSSIONS OF RESEARCH APPROACHES

In this section, small implications about the reader as a third subject are discussed and how alignment can be achieved in the didactic world of here and now. Another approach to analyze reader response was developed in the 1950s and the next three concepts are suggested by *Suzuki* (1983).

- Texts are completed by some trinity-like structure of response between the author, text, and reader.
- The interaction between the text and the reader should precede the interaction between characters and author.
- The reaction of readers should be the main focus.

Response could have some agreement with stance-taking in linguistic terminology, as the same interaction between text and reader would be in accord with alignment. However, the positioning of the author as a subject to be responded to is missing. This is important as the creator of the text should have a clear subjectivity and intention about the work.

The author manages the narratives, and so participates in the story as a character who creates other subjects, in which frame he locates himself inside of the story. He manages reader interpretations by creating the path for them to following the world of story as he can see the story as a panorama from the highest level by locating himself outside of the story. These two categories of inside or outside of a story are expressed as text and universe by A.H.(1953), possibly positioning the author as the Universe.

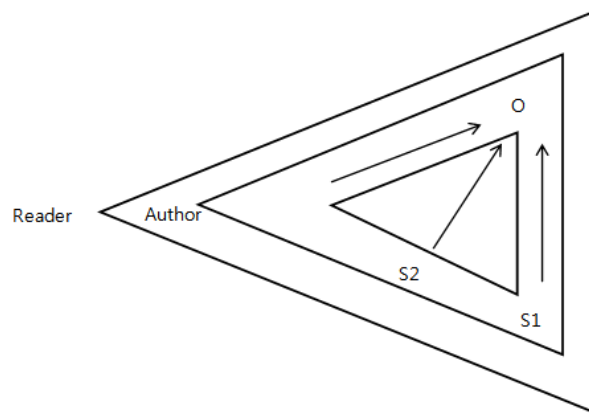


Figure 4

There are some higher-level views of the story’s panorama that exist outside of a story, such as when a reader observes the process of an author creating a story and how he manages subjects and objects. The reader would achieve his own intersubjectivity or interdiscursivity, sometimes influenced by other character’s subjects, sometimes by an author’s technique of narration for selecting his own interpretation and discursivity.

In the discussion of subjectivity in this paper as something that exists as a distinct concept and definition, there is an assumption that those distinguished and clear forms of subjectivity can be contextualized as self and identity. However, now it has been discussed that each reader could be established as a subject in the inclusive content of a literary work. As *Dazai* paralyzed readers using a variety of foresight, ambiguous descriptions of non-verbal communication, and doubts about the verity of the quality of remarks by characters, it might be said that established intersubjectivity is quite difficult in this situation where everyone’s subjectivity is ambiguous. Thus, ambiguity itself is suitable to describe the real features of subjectivity, where subjects appear as clear lines on the edge of mountains, rather than obscure forms of whole figures, which are constructed by a collective subject.

When discursivity opens their “window of monad” for other discursivity for alignment, intersubjectivity turns into interdiscursivity.

“The meaning of something is restricted to the way it exists as it is in the previous assumption and context.” This restriction depending on reader discursivity would conversely imply the possibility to widen the range of their discursivity. Every time readers approach the same story at a different now; the now when a reader renews their world of context is adding to other experiences and contexts from their previous times. They also redevelop their discursivity and alignment to characters, authors, and text. In other words, readers find new Romantic Polysemism in texts as mimicry of their own richness of world as their richness increases from previous contexts.



Figure 5

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